

CORRECT LYRICS BY PERMISSION OF COPYRIGHT OWNERS

SONG HITS of **Today**

LATEST POPULAR SONGS
of STAGE—SCREEN
and
RADIO

SONG HITS of **Tomorrow**

THAT'S THE BEGINNING
OF THE END

ON THE OTHER END OF A KISS

THE RICKETY RICKSHAW MAN

YOU ARE EVERYTHING TO ME

IT'S A PITY
TO SAY GOODNIGHT

EITHER IT'S LOVE
OR IT ISN'T

LINGER IN MY ARMS
A LITTLE LONGER, BABY

THAT LITTLE DREAM
GOT NOWHERE

SOMEWHERE IN THE NIGHT

PITY THE POOR LOBSTER
TO EACH HIS OWN

IT'S A GOOD DAY

CROSS MY HEART

(I Love You) FOR
SENTIMENTAL REASONS

IT'S ALL OVER NOW

PANTS FROM
PANTSYLVANIA

THEY CAN'T
CONVINCE ME

THAT'S WHAT I LIKE
'BOUT THE SOUTH

SILVER STARS,
PURPLE SAGE, EYES OF BLUE

MY LIFE AIN'T NO
BED OF ROSES

READY TO GO STEADY

STEAM ROLLER



HIT SONGS from the MOTION PICTURES

"DEAD RECKONING"
"DOWN TO EARTH"

EXCLUSIVE FEATURE STORY: BLUE BARRON

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From

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MORGAN



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JACK
CARSON



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and CARMEN CAVALLARO DONALD WOODS
and ORCHESTRA

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DAVID BUTLER

PRODUCED BY
ALEX GOTTLIEB

Screen Play by Francis Swann, Agnes Christine Johnston & Lynn Starling • Original Story by Leonard Lee • Orchestral Arrangements by Ray Heindorf

Warrant

We warrant that we have exclusive contracts for the songs in this issue and that these songs cannot legally appear in any other book.

Song Hits

MAGAZINE
A SONG LYRICS PUBLICATION

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SONG HITS MAGAZINE, VOL. 10, NO. 8, January, 1947. Copyright 1946 by Song Lyrics, Inc. Published monthly by Song Lyrics, Inc. Office of publication at Washington and South Avenues, Dunellen, N. J. Executive, editorial, and advertising offices, 1 East 42nd St., New York 17, N. Y. Lyle K. Engel, Mid-Western Advertising Representative, Benjamin G. Oman, 360 North Michigan Ave., Chicago, Ill. Pacific Coast Advertising Representative, Robert W. Walker Co., 684 So. La Fayette Park Place, Los Angeles 5, Cal., Robert W. Walker Co., 68 Post St., San Francisco 4, Cal. Entered as second class matter November 10, 1943, at the post office at Dunellen, N. J., under the Act of March 3, 1879. Printed in the United States of America. Not responsible for loss or non-return of manuscripts. Subscription \$1.50 yearly—United States and its possessions. Price per copy 15c. Please send all orders for subscriptions to New York office.

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NEXT MONTH...

We hope you won't mind too much if we hold off the news about next month's issue of *Song Hits* Magazine and spend the next few paragraphs in just chatting about things and stuff. The reader can always write to the editors and tell them off, but the staff doesn't get much opportunity to talk back. Oh, no, we're not getting ready to talk back—we only want to talk.

The great bulk of our mail each morning is made up of letters asking how to get songs published or how to get someone to write music to song-poems, or get lyrics to music. We can only tell you, that we know of no legitimate organization that will write words or music for you and guarantee to make you a hit song writer. You had best get someone you know to collaborate with you. When your song is finished and you think it good enough to be a hit, sit down and do it all over again. Keep working at it until it is absolutely perfect. Then get it copyrighted by the Bureau of Copyright in Washington, D. C.

Now that your song is complete and protected, your next step is to get it played locally; at your local radio station, by your local band, etc. Don't stop trying. If it's true that two negatives make a positive, then it follows that two or twenty "no's" will eventually make a "yes." If your song is good, it will be played. If it's played it will be heard by the big publishers and they'll be at your door. Experience has proved that there is no better way to break into the song writing field.

But before we run out of space, it's time to tell you that you'll get some fine examples of hit tunes in the February issue of *Song Hits*. We'll have page after page of the most popular tunes that were written by people who started out exactly as many of you are starting.

On top of the list will be the hits from two big Paramount productions. One production, "Ladies' Man," will star Eddie Bracken, Virginia Welles, Cass Daley and Spike Jones. If you go to the local movie as often as we do you'll know by that cast that this one will be full of mirth and merriment. It's a picture you won't want to miss. You won't want to miss learning the words to the songs from "Ladies' Man"—that's why you'd better reserve your copy of *Song Hits* early. No other magazine will contain those songs.

The other Paramount special will be "Cross My Heart." This one was so good, that the powers in Hollywood decided to hold it back until the New Year so that you'll start the year right—with a song in your heart. Betty Hutton romps all through this flicker with Sonny Tufts supplying just the right amount of romance.

Of course we'll still have every one of your favorite features. A full-page story is now "in the works," but we'd like to keep it a secret because—well just because we'd like to keep it a secret until a month from now. See you then.

Tunefully yours,

J. C. M.

HITS of the



A teen-ager who's made a name for herself in the show-world is lovely Anita Gordon, above, who sings, but from the angels, every week on the Edgar Bergen-Charlie McCarthy Show. The program is heard Sundays on NBC.

■ IT'S A PITY TO SAY GOOD NIGHT

By Billy Reid

It's a pity to say good night
Because I never saw the stars so bright.
But if you gotta go home, you gotta go home,
Give me a good night kiss.
It's a pity to say farewell
Because the man in the moon won't tell,
But if you gotta go home, you gotta go home,
Give me a good night kiss.
How's about tomorrow night, just you and me?
I'll be waiting for you darling, underneath the apple tree.
It's a pity to say good night
Because I want you to hold me tight.
But if you gotta go home, you gotta go home,
Give me a good night kiss.

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■ LINGER IN MY ARMS A LITTLE LONGER, BABY

By Herb Magidson

Linger in my arms a little longer, baby;
Hold me tight.
While my love for you is growing stronger, baby;
"Tain't right to say goodnight.
Tho' it may be getting past your dreamtime, baby;
Don't think twice.
Just linger in my arms a little longer, baby;
'Cause it's so nice, it's oh, so nice.

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■ THE RICKETY RICKSHAW MAN

By Ervin Drake

There's a coolie, name of Chulee,
Runs a rickety rickshaw south of Peking,
And he goes clippety-clop-clop,
clippety-clop-clop,
As he hobbles the cobble-stoned streets.
He's romantic and his antics are the talk of the gillies south of Peking;
Their hearts go flippety-flop-flop,
flippety-flop-flop,
As he hobbles down the cobble-stoned streets.
For the first quarter of a mile,
He'll only charge a pretty girl a smile;
For ev'ry quarter after this,
He collects a kiss! Yum!
When the moon is high and ladies sigh,
The rickety rickshaw comes a creaking,
And he goes clippety-clop-clop,
clippety-clop-clop
As he hobbles down the cobble-stoned streets.

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■ THAT'S THE BEGINNING OF THE END

By Joan Whitney and Alex Kramer

When he don't sweet talk anymore,
His kiss ain't like it was before,
It's time you added up the score my friend,
That's the beginning of the end.
He keeps you waiting for a date,
Makes no excuse for being late,
Wake up and recognize your fate my friend,
That's the beginning of the end.
What he's doing to you, he did to me,
But I was in love, so how could I see?
Better get wise, better beware,
Or one of these days you'll turn around and he won't be there.
Don't say that you were never told,
I know that character of old,
When he starts straying from the fold my friend,
That's the beginning of the end.

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■ DON'T TELL ME THAT STORY

By Joseph J. Lilley

Don't tell me that story,
I've heard it before,
Save all of those love songs
For one you adore.
I've played Cinderella,
Lost my slipper at the ball,
And when it was over,
It wasn't any ball at all—at all.
Don't read me that poetry,
Don't quote me that prose,
Save all of those stories,
About me and the rose,
But if you really mean them,
Come a little closer—then
Start right back from the beginning,
I want to hear them again.

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■ ON THE OTHER END OF A KISS

By Jay Livingstone and Ray Evans

Your brain is sharp, you play the harp,
That's easy for me to dismiss,
For if you wanna be mine, you gotta shine,
On the other end of a kiss.
The latest style, a toothpaste smile,
Are good for a boo or a hiss,
The thing that matters to me is, how you'll be
On the other end of a kiss.
Make money, you'll lose it,
Why dress up, you'll mess up your clothes,
But look what goes on, and on, and on
'bout an inch beneath your nose.
You got degrees, you talk Chinese,
you know what to do with all this,
The only pertinent fact is how you act,
On the other end of a kiss.

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■ PITY THE POOR LOBSTER

By John Jacob Loeb

Pity the poor lobster, he'll be potted;
Pity the poor oyster, he'll be stew;
Pity the poor leopard, he'll be spotted;
Pity the poor gal who falls for you.
Pity the poor bull-frog, he's so jumpy;
Pity the poor shrimp who never grew;
Pity the poor camel, he's so bumpy;
Pity the poor gal who falls for you.
What a merry, merry chase you'll lead her,
She'll be beginnin' you for sympathy,
She'll be beginnin', but I bet you feed her the same baloney that you fed to me.
Pity the poor cat whose lives are many;
Pity the poor pig whose friends are few;
Pity the poor skunk who hasn't any;
Pity the poor gal who falls for you.

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■ YOU ARE EVERYTHING TO ME

(Eres Todo Para Mi)

By Mack David and Manuel Sanchez

You are ev'rything to me, my whole life is you,
You are ev'rything to me, my heaven come true.
Darling, you are there in my ev'ry pray'r,
With each breath that I take, asleep or awake, I am yours,
Take my heart and soul from me,
What more can I give?
If you left me there would be no reason to live,
There's no love so true as my love for you,
You're my guiding star,
You are ev'rything to me.

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MONTH

■ THAT'S MY HOME

By Sid Robin

Got the starry sky for a roof above my head,
That's my home.
Got the rolling plains and the soft pine for my bed,
That's my home.
Got the sun on my doorstep ev'ry dawnin',
Moon on my pillow ev'ry night,
Birds wake me early ev'ry mornin',
To start my day off right.
Got the mountain range for an altar when I pray,
That's my home.
And the runnin' stream to go fishin' any day,
That's my home.
Got my boots and saddle and my horse for company,
Got the open space far as any eye can see.
Long as I can ride the trail wherever that may be,
That's my home.

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■ YEARS AND YEARS AGO

By Dewey Bergman and Jack Segal

Years and years ago,
I dreamed I found my love.
Tears and tears ago,
Imagination made you part of me,
And, darling, now at last I know,
The love that I dreamed of, here
At last you're here,
Where years and years ago I knew you'd be.

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■ YOU MAKE ME FEEL SO YOUNG

(From the 20th Century-Fox Production "Three Little Girls in Blue")

By Mack Gordon and Josef Myrow

You make me feel so young,
You make me feel so spring has sprung,
And ev'ry time I see your grin I'm such a happy individual.
The moment that you speak I wanna go play hide and seek,
I wanna go and bounce the moon just like a toy balloon:
You and I are just like a couple of tots,
Running across a meadow picking up lots of forget-me-nots.
You make me feel so young;
You make me feel there are songs to be sung,
Bells to be rung and a wonderful fling to be flung.
And even when I'm old and gray I'm gonna feel the way I do today,
'Cause you make me feel so young.

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■ SOMEWHERE IN THE NIGHT

(From the 20th Century-Fox Production "Three Little Girls in Blue")

By Mack Gordon and Josef Myrow

Somewhere in the night there must be someone for me.
Somewhere in the night who knows where somewhere may be.
Across the way or maybe 'way beyond a distant star,
How I wish I knew just where and who you are.
Somewhere in a dream I find him here by my side,
Then when I awake my dream drifts out with the tide.
My lonely heart keeps saying to me, "No, this doesn't seem right," There must be someone somewhere in the night.

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■ TO EACH HIS OWN

(From the Paramount Picture "To Each His Own")

Music and Lyrics by Jay Livingston and Ray Evans

A rose must remain with the sun and the rain
Or its lovely promise won't come true.
To each his own, to each his own,
And my own is you.
What good is a song if the words just don't belong
And a dream must be a dream for two?
No good alone, to each his own,
For me there's you.
If a flame is there to grow, there must be a glow,
To open each door there's a key,
I need you, I know, I can't let you go.
Your touch means too much to me.
Two lips must insist on two more to be kissed
Or they'll never know what love can do.
To each his own, I've found my own One and only you.

Copyright 1946 by Paramount Music Corp.

■ WITHOUT YOU

(Tres Palabras)

(From the Walt Disney Production "Make Mine Music")

By Ray Gilbert and Osvaldo Farres

I'm so lonely and blue, when I'm without you
I don't know what I'd do, sweetheart, without you;
The joy and tears that love endears would have no meaning.
If I didn't have you to keep me dreaming;
At the close of the day when I'm without you.
And my heart kneels to pray, I pray about you.
You take a star and lead it far away from heaven,
And a star will be lost as I'm lost without you.
I'm so lonely without you.

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10:30 p.m. EST; 7:30 p.m. PST.

1. What bandleader recently wrote a tune named after his home town in Texas?
2. What trumpet player is known as "Little Jazz"?
3. What singer recently conducted an orchestra in some works by Alec Wilder?
4. Who leads the Tympanny Five?
5. Who originated the use of French Horns in dance bands?
6. George Handy earned a reputation as an arranger with what bandleader?
7. Here's a what-whatter for you:
(a) "And Then It's What."
(b) "This Is The What."
(c) "I've Got the What in the Morning."
(a)
(b)
(c)
8. Who calls his band "The Silly Symphonists"?
9. Who is "The Fatha"?

(Answers on page 25)

■ THE THRILL OF BRAZIL

(From the Columbia Production "Thrill of Brazil")

By Allan Roberts and Doris Fisher

Bahiana women shouting: "Cocoanut cookies, cinco centavos." Peddlers with big fat barrels sell abacate ice cream. Sorvetiya, that's the thrill of Brazil, Not forgetting the Bay of Guanabara Or the sidewalks so bright with mosaic, And a sky that was brushed with a miracle touch, Oh, you can't get too much of Brazil. Vendeiros come from Bongu with yellow chickens galina, The lorangeiros selling bahia golden orange. Olha a laranja suletra, that's the thrill of Brazil, Not forgetting the shops on Rio Bronco Or the fabulous fields brown with coffee. Add an amorous kiss to all this for the ultimo thrill of Brazil.

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■ SURRENDER

By Bonnie Benjamin and George Weiss

Surrender, why don't you surrender? How long can your lips live without a kiss? Surrender, I beg you surrender. How long can your heart resist? I'll bring you a love you can cling to, A love that won't be untrue, So, please be tender and darling surrender.

6 And love me as I love you.

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■ ANNIVERSARY SONG

(From the Columbia Production "The Jolson Story")

By Al Jolson and Saul Chaplin

Oh, how we danced on the night we were wed, We vowed our true love though a word wasn't said. The world was in bloom, there were stars in the skies, Except for the few that were there in your eyes. Dear, as I held you so close in my arms, Angels were singing a hymn to your charms, Two hearts gently beating were murmuring low, "My darling, I love you so."

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■ IT COULDN'T BE TRUE! (Or Could It?)

By Sylvia Dee and Sidney Lippman

Somebody said that someone saw you out last night. Somebody said that someone held you awfully tight. Somebody was mistaken for it can't be right. It couldn't be true, it couldn't be true, or could it? Somebody said they heard you tellin' someone new, All the little love words that you told me, too. I wouldn't doubt you, darlin', I believe in you. It couldn't be true, it couldn't be true, or could it?

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■ WHATTA YA GONNA DO!

By Sunny Skylar and Patrick Lewis

Whatta ya gonna do if you should need me and I can't be found? Whatta ya gonna do when there is no one you can run around? Where will you find the kind of love that I wasted on you? Where will you find another fool that you can tell those lies to? Whatta ya gonna do when there's no tingle on the telephone? Whatta ya gonna do when there's nobody you can call your own? Better think it over, pro and con, There won't be any shoulder you can cry upon. You never miss the honey till the bees are gone! Baby, whatta ya gonna do?

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■ ON THE BOARDWALK

(From the 20th Century-Fox Production "Three Little Girls In Blue")

By Mack Gordon and Josef Myrow

On the boardwalk in Atlantic City, We will walk in a dream. On the boardwalk in Atlantic City, Life will be peaches and cream. There, where the salt water air brings out a lady's charms; There, on a rolling chair, he'll roll right into your arms. Cinderella, you will find your fella, someone that you've waited for, In romantic, enchanting Atlantic City Down on the old New Jersey shore.

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■ THIS IS ALWAYS

(From the 20th Century-Fox Production "Three Little Girls In Blue")

By Mack Gordon and Harry Warren

This isn't sometimes; this is always. This isn't maybe; this is always. This is love, the real beginning of forever. This isn't just mid-summer madness, A passing glow, a moment's gladness. Yes, it's love, I knew it on the night we met. You tied a string around my heart, so how can I forget you. With every kiss I know that this is always.

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■ MAMA'S MOO-LEN-YANNA (The Eggplant Song)

By Danny DiMino

Mamma how I miss your Moo-len-yanna, Mama dear I miss your eggs and peas, Mama how I miss your parmigiana, Smother'd in tomato sauce and cheese, I miss your minestrone, your tasty capidone, Your baccala, cosi cosa and hand made macaroni. God bless you mama, when I'm back from Lacampagnia, I won't be so very hard to please, 'Long as I can have your Moo-len-yanna, Smother'd in tomato sauce and cheese.

Copyright 1946 by Triangle Music Corporation

Stan Kenton

ARTISTRY IN RHYTHM

By Francis X. Ryan



HERE are not very many bands in the country today that are saying anything new in modern American music. There's Raeburn, Woody, Basie, and, naturally, the Duke. And then, of course, there's Stan Kenton, a guy who, after seven years of dogged persistence, is finally being appreciated by more people.

They don't all understand Kenton, yet. Not really. After visiting with Stan at his recent New York Paramount stay, we watched the band in the stage show. The reception was nice and polite, but it didn't have the robust and enthusiastic character that a reception for Beneke or Dorsey has. The Artistry in Rhythm of Stan Kenton and his Orchestra is still far above the heads of most people.

But we're slowly but surely reaching the stage where the audience for good jazz, for good modern expressionism in American music, is growing larger. Some day the time will come when Stan Kenton and guys like him are appreciated for what they mean and what their music says.

Stan leads his band and writes for it from an arranger's standpoint. He is, first and foremost, an arranger. That's why everything the Kenton band, does, from jump tunes and ballads to his own production numbers and more serious works, has depth and color. Even "Shoo Fly Pie" is interestingly presented and some musical kicks are always there.

Stan feels that a band must actually mirror the man who leads it. In this particular case, the Kenton band, with its powerhouse style, push and drive, mirrors one of the most progressive and original musicians of the decade.

We asked Stan why it was that,

despite the current popularity the band is enjoying, he has managed to sacrifice little of his musical ideals. That was not an easy question. It's something very many musicians who have sacrificed art and sincerity for money would like answered. The main reason, Stan thought, was pure and simple persistence. If you stick with something long enough, he believes, and really have faith in it, it will work out in the end. Then of course there are certain commercial tricks. One thing Stan watches very carefully is the numbers he records. He feels that it's important for bands to be identified with certain songs. As a matter of fact, if he's asked to record a tune waxed successfully by another top band, he won't do it. He thinks it's bad for the band and he doesn't like to get involved with things which are bad for the band.

And very important is the entire matter of phonograph records. More people hear music from records—those they play on their private machines at home as well as those they hear on juke boxes and disc jockey shows—than probably any other medium you can think of. Naturally, many music lovers have become acquainted with Stan's band through his recordings. First there were the original Kenton works which were waxed for Decca. Sides like *Adios*, *Tabu*, *Reed Rapture*, *Concerto for Doghouse*, *El Choclo*, *Lamento Gitano*,

Gambler's Blues, and so many others which have become collectors' items. Then Stan went with Capitol and on that label we have the famous Artistry series: the *Production on his Theme*, *Artistry Jumps*, *Artistry in Boogie* and *Intermission Riff*, which utilizes standard Artistry figures. And, of course, there are the scattered instrumentals like *Southern Scandal* and *Painted Rhythm*, to give just two examples.

We thought it an interesting thing that Stan's band achieved a following on the West Coast, where it originated, before it had very many fans in the East. Reminding ourselves that Boyd Raeburn, the other progressive band that compares with Kenton, also started in the West, we asked Stan why this was so. Is the West Coast more progressive musically than the East? Thinking intently for a moment, Stan ventured that basically this was not so. It is true that the East is under greater commercial and financial pressure, he thought—that it had to be shown

quickly and clearly—that it is easier to experiment in the West.

There's been a good deal of talk lately about swing and jazz being on the way out, with sweet, gushy music taking its place. What did Stan think of this proposition? He doesn't agree. As long as there is an audience for good music, there will be an appreciable audience for jazz, provided that it goes along with the times and doesn't live in the reactionary past. Stan certainly doesn't go along with the purists and Dixieland enthusiasts who have been mourning the death of jazz for all too long now. But then, how could he, being, as he is, the symbol of everything new and modern and progressive in music?

Among the things to look forward to from Stan's band are, first of all, his *Concerto to End All Concertos*, a single release on Capitol, and an album on that label of varied works by Stan and the band.

As for the personal detail, Stan was born in February, 1912 and started studying music at 14, arranging at 15. His instrument is piano, and his idol on the 88er is Earl Hines. His early career took him through high school, club and radio work. Personally, Stan is sincere, unaffected, intelligent. He knows what he wants and usually succeeds in getting it.

When you hear the emotional blend of the sax section, the deep, throbbing of the trombones, the staccato tempos, the clear honest conviction of the Kenton band, know that you are listening to the best in modern American music—to Stan Kenton and his orchestra—to Artistry in Rhythm!

Stan does his own arranging.





A PARAMOUNT
PICTURE

Betty and Sonny in a tongue-in-cheek pose.

■ THAT LITTLE DREAM GOT NOWHERE

(From the Paramount Picture "Cross My Heart")
Words by Johnny Burke
Music by Jimmy Van Heusen

There should be a cottage not too big,
not too small,
That little dream got nowhere at all.
There should be a doorbell and a kiss
in the hall,
That little dream got nowhere at all.
I wish my pillow wouldn't tell me
What a chance I had,
I wish the willow wouldn't whisper
Too bad, too bad.
Sunday morning papers and a porch
with a view
That little dream had something
And it could still come true,
That little dream got nowhere without you.

Copyright 1946 by Famous Music Corp.

Michael Chekhov ala William Shakespeare.

Blonde trouble faces Sonny Tufts and Betty Hutton.



■ DOES BABY FEEL ALL RIGHT?

(From the Paramount Picture "Cross My Heart")
Words by Johnny Burke
Music by Jimmy Van Heusen

Would you really be my baby?
Does baby feel all right?
Do you mean there's no more maybe?
Does baby feel all right?
Are you positive you'd miss me?
That doesn't sound like you.
If you think you'd want to kiss me,
For heaven's sake please do!
Are you sure we should go walking?
The moon is out tonight.
It's a whole new way of talking,
Does baby feel all right?
It looks to me like something's wrong,
But I won't put up a fight.
In fact I'll ask you just once more,
Does baby feel all right?

Copyright 1946 by Paramount Music Corp.

■ HOW DO YOU DO IT?

(From the Paramount Picture "Cross My Heart")
Words by Johnny Burke
Music by Jimmy Van Heusen

You broke down all resistance,
How did you do it?
Kept my distance
Up until that kiss.
Hey! someone throw some water!
How do you do it?
Mother's daughter never felt like this.
I was smart with my heart
But you're smarter I must confess.
I get weak, I can't speak;
What's the secret of your caress?
I've got that helpless feeling,
Rockin' and reelin'.
How do you do it? Do it again.

Copyright 1946 by Paramount Music Corp.

■ CROSS MY HEART

(From the Paramount Picture "Cross My Heart")
Words by Larry Neill
Music by Robert Emmett Dolan

Cross my heart, it came to pass,
A miracle appeared through the looking glass,
Cross my heart, you came to me.
You sailed from wonderland on a starry sea,
I will remember how fair you were.
The sky stepped down and there you were.
I cross my heart it had to be,
Love came to me when you Came across my heart.

Copyright 1946 by Paramount Music Corp.

my HEART

■ LOVE IS THE DARNEST THING

(From the Paramount Picture "Cross My Heart")
Words by Johnny Burke
Music by Jimmy Van Heusen

Doin' the dishes and pushin' a broom,
Washin' the windows and dustin' the room,
And cabbage was never my fav'rite perfume,
Love is the darndest thing.
Hang out the laundry an' mop up the floor,
Polish the silver an' run to the store,
And then have to listen to somebody snore!

Love is the darndest thing.
He always brought me orchids
And things that I adore.
Last week I had a birthday,
He gave me a brand new ironin' board.
Darn those potatoes, they're so hard to peel,
Just burned my hands on a roast leg of veal.
That man in the moon is a horrible heel!
Love is the darndest thing.

Copyright 1946 by Paramount Music Corp.

Betty and a female Charlie McCarthy.



■ IT HASN'T BEEN CHILLY IN CHILE

(From the Paramount Picture "Cross My Heart")
Words by Johnny Burke
Music by Jimmy Van Heusen

There's a big hub-bub at the foreign club
Where the well known troubles are drowned.
It hasn't been chilly in Chile,
Since Lilly O'Reilly's around.
Geographic laws make professors pause
They're amazed because they have found
It hasn't been chilly in Chile
Since Lilly O'Reilly's around.
Who mentioned volcano?
She's the hottest thing they know.
She made a fiasco out of tabasco!
Ev'ry collar wilts and they throw off quilts,
There's a craze for kilts gaining ground.
It hasn't been chilly in Chile
Since Lilly O'Reilly's around.

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Behold ⚡ ⚡ ⚡

BLUE BARRON

By Betty Brown

HIS is the music that says, "Get up and dance—now!"

And everyone did. The scene was New York's Green Room in the Hotel Edison—and the maestro-commander was Blue Barron whose specialty is Music for Dancing. Later, at the table, Blue blinked his nice brown eyes hazily and remarked that there was nothing especially sensational to tell about either himself or his music.

"But a musician should have—"

"Don't call me a musician," he grinned. "The term scares me."

"But your 'Music of Yesterday and Today' combines all the charm of old favorites with the provocative lilts of the latest hits, it says here!"

Blue curled his lip with distaste and declared fervently that he was just a natural, easy-going guy trying to get along with a baton—and if I wrote otherwise, he'd make me pay the check.

Blue simply believes that people like to dance, and because he likes to see people happy, his occupation is playing the kind of music they can dance to. It all started back in 1934 when dancing America had started to pick up its feet to a strange new rhythm called "Swing." That's when a young Cleveland Maestro named Barron took the horn by the octave and organized a band and created a sweet type musical combination. It was a daring challenge to the wild, savage new Swing. It was made by a daring man.

The band, newly organized since Blue got out of the army last November, was still mighty sweet. But Blue's whimsical, modest make-up wouldn't let him talk about it.

I tried another tack. "Okay, pal, tell me about Barron the Guy if you won't talk about the Musician."

"Well, I'm most generally confused," he said, smiling sweetly. "Is that a dilemma? Maybe I'm nuts. But I love it!"

"So do I, but we've gotta pack some heavy sense into this story. How did you feel when you first got out of the army and faced the musical world again?"

"I started to talk. I tried to speak musically, but no one would listen, so I shut up. Tell me, lady, am I passe?"

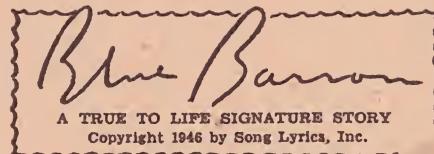
By steady digging, I did manage to discover that the boys in the band are the same he's had always. Ten were in the service and seven were leftovers from the early days in Cleveland—which proves that Blue is so nice to come home to. Now the crew is all set to make some short subjects for Columbia out Hollywood way, but first Blue plans to spend the next seven months embellishing the band.

"I'm going to revitalize it," he said with a dramatic flourish of silverware. I think he meant it, too.

As to the medium of show business that he prefers, he likes playing in theatres because of the terrific audience reaction.

"Also the money," Blue grinned roguishly. "Mercenary, aren't I?"

10 "What about your temperament?



A TRUE TO LIFE SIGNATURE STORY
Copyright 1946 by Song Lyrics, Inc.

Are you
quiet or
loud or moody or
temperamental
or—?"

"Or jerky?" He interrupted me quietly. "And in case your next question is whether or not success is worth the struggle, I'll say that it sometimes is and sometimes isn't. And when it isn't, I always say to myself, 'You might still be in the army'—and that does it. I'm contented, like the cow." Meaning cow-boogie, natch.

Blue has a feeling bordering on madness for baseball and sports, tailored suits and casual clothes, Guy Lombardo's music and pastries.

"Have to watch 'em, though. Just trimmed off forty-two pounds in the past eight-and-a-half weeks. Never felt better!" He said quickly as he eyed a passing chocolate eclair.

As to Lombardo—well, now. Ever see a bandleader who loved talking about another bandleader better than himself? That's Blue Boy. "He's great, that Guy! He plays the sweetest music in the world, I mean it. Why, if I had my way, I'd—"

"Psssst," I hissed. "I wrote about Lombardo last year. Tell me about your army career."

"I was in the Infantry Airborne Division for twenty-six months. Have a heart, won't you?"

To find out the real story behind Blue's rise to fame I had to sneak behind his back because as you've already guessed, Barron doesn't talk about Blue. As it happened, the start contained many dark days of tank town one-nighters until one day in 1937 when the band was awarded its



first radio schedule—remotes from Cleveland's Southern Tavern. The rest is band history. In nine months Blue sky-rocketed from four-hundred to four-thousand a week.

Since then, his success as a dance band stylist has been manifested in many different ways—with top hotel and cafe jobs, first-rate theatre engagements throughout the country, best-selling records on the Bluebird label and a constant pumping away over the N.B.C. networks on his dance remotes.

That, however, is the only way Blue Barron is remote. He is forever real and forever present, a good-looking, amiable, talented, smiling symbol of real American music. He's just a sweet guy who likes to play sweet music.

In parting, Blue told me, "I don't play for musicians, you know. I play for the people. Kids like you who come in here for a quick trot. Kids who like to dance. They're my incentive."

Incentive, to Blue Barron, is a large blunt weapon bearing the label, "sensational"!!

DOWN TO EARTH

Larry Parks and
Rita Hayworth
—but tenderly.

A COLUMBIA PRODUCTION IN TECHNICOLOR



■ THEY CAN'T CONVINCE ME

(From the Columbia Production
"Down To Earth")

By Allan Roberts and Doris Fisher

They can't convince me that you're
not a dream,
No matter how they try;
Not even when they say, "Doesn't she
walk and talk like ordinary people
do?"
I reply, "Can you deny she's too lovely
to be true?"
They can't convince me that I might
be wrong,
When I confide that you fell from a
star;
And ev'ry time I hold you in my arms
I'm more than sure,
They can't convince me, for a dream
is what you are.

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Blonde Evelyn
Keyes and Marc
Platt join Larry
and Rita in a
bit of drayma.

DEAD RECKONING

Things aren't going too well for Humphrey Bogart and Lizabeth Scott.



A COLUMBIA
PRODUCTION

■ EITHER IT'S LOVE OR IT ISN'T

(From the Columbia Production
"Dead Reckoning")

By Allan Roberts and Doris Fisher
Either it's love or it isn't,
There's no compromise;
Either it's real or it isn't,
There's no otherwise.
Don't want your arms, don't want
your lips,
If your heart isn't mine to the core;
Take them away, come back the day,
You've learned what a heart is for.
Either you're true or you aren't,
There's no in-between;
If you've been lied to by someone,
You'll know what I mean.
It took much too many romances,
To teach this fool to be wise;
Either it's love or it isn't,
There's no compromise.

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■ THE GYPSY

By Billy Reid

In a quaint caravan there's a lady
they call the gypsy.
She can look in the future and drive
away all your fears.
Ev'ry thing will come right if you
only believe the gypsy.
She could tell at a glance that my
heart was so full of tears.
She looked at my hand and told me
my lover was always true.
And yet in my heart I knew dear,
Somebody else was kissing you.
But I'll go there again 'cause I want
to believe the gypsy,
That my lover is true and will come
back to me some day.

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■ MY DREAMS ARE GETTING BETTER ALL THE TIME

(From the Universal Production "In Society")
By Mann Curtis and Vic Mizzy

Well, what do you know, she smiled
at me in my dreams last night!
My dreams are getting better all the
time,
And what do you know, she looked at
me in a different light!
My dreams are getting better all the
time.
To think that we were strangers a
couple of nights ago,
And tho' it's a dream, I never dreamed
she'd ever say "Hello."
Oh maybe tonight I'll hold her tight
when the moonbeams shine;
My dreams are getting better all the
time.

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■ LILY BELLE

By Dave Franklin and Irving Taylor

Who's got eyes that sparkle
Like a lily sprinkled with dew?
Lily Belle.
Who's got lips as fresh as
Autumn rain when summer is
through?
Lily Belle.
Would you like a sunbeam
On a rainy day?
You can catch a sunbeam
When she smiles your way.
Who's got all the leaves aflutter
So they're ready to fall?
Lily Belle.
Birdies take one look at her
And stop their singing to call,
"My, you're swell!"
Oh, and incident'lly, there's one
More thing to tell.
If your eyes are open
And you think you're seeing a dream,
It's Lily Belle.

Copyright 1945 by Martin Music

■ LEARN TO CROON

(From the Paramount Production
"College Humor")

By Sam Coslow and Arthur Johnston

Learn to croon if you want to win
your heart's desire,
Sweet melodies of love inspire romance,
Just murmur boo boo boo boo
boo and when you do
She'll answer boo boo boo boo
and nestle closer to you.
Learn to croon, you'll eliminate each
rival soon,
If you're heading for a sunny honey-
moon learn to croon.

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Song Hits RECORDSHOP

By AL ANDERSEN



MAJESTIC:

The most interesting release from this corner is Ray McKinley's *Hang-over Square*, scored for the McKinley band by Eddie Sauter. There's that particular brand of unison sax shading which Sauter used to write for Goodman, nice phrasing by trombones and some interesting mood changes. The lovely *Passe* is played with little conviction by the band and sung adequately by Teddy Norman. *Hoodle Addle* spots the rhythm quartet and a McKinley vocal. Ray sings in his usual tongue-in-cheek style, but this doesn't match much of the stuff he used to do with Bradley. We heard these numbers on special test pressings, and so can't tell you the reverse sides. However, *Hang-over Square* is worth the record, regardless of what its backing is.

COSMO:

Rimsky-Korsakoff's *Hymn to the Sun* is arranged with a superb sense of jazz dynamics by Leonard Whitney for Bobby Byrne. Bobby's lovely trombone comes off well. *Hey Bobby!* is an unimportant riff tune scat-sung by the band. In *This Is Always*, it's Bobby's turn again, this time leading the section as well as taking the solo burdens. Don Hayden sounds a little muffed on the vocal. The reverse, *Linger In My Arms A Little Longer, Baby* is chirped by Karen Rich and spots Bobby again. As gorgeous as the Byrne tone is, there ought to be a little more variety in color in this band's arrangements of ballads. Potentially, this is one of the most satisfying outfits in the country. Also, there's a whole flock of new Tony Pastor sides, the most interesting of which is *Jealousie*, arranged for Tony by Ralph Flanagan. Flanagan utilizes lots of muted brass figures with the trombones playing the opening phrases in clipped tones. Reverse is a dull *Margie*. *Makin' Whoopee* shows how sensitively Tony can sing ballads. How much better he is on slow stuff than on jump material! There's also nice writing for reeds, on this one. *Paradiddle Joe*, the backing, is really a new version of Tony's *Doin' the Ratamacue*. On playing our copy of *Ratamacue*, and comparing the two, we liked the first much better than *Joe*, mostly because of more originality and clearer dynamics. Henry Riggs drums well on the new side. For more of Tony's effective ballad singing, catch *Willow Road*, backed by a more lively *Underneath the Willow Tree*. *Road* sets a fine mood.

VICTOR:

The first records by Herbie Fields' new band are available. *Jealousie* has Herbie's soprano sax spotted against tom-toms and leading his section in a lovely blend. The last note on the record squeaks a little, though. The backing, *Among My Souvenirs* is cleverly arranged, with lots of Herbie on clarinet. *Guess I'll Get the Papers* is sung plaintively by Herbie in the "natural" vogue. The flip, *There's Nothing the Matter With Me* is duller fare. Marianne Dunne sings well enough. There's a new release by Spike Jones' "Other Orchestra" as the label bills it. *Minka*, arranged by John Niles, spots a series of successive take-offs on Harry James, Clyde McCoy and Henry Busse by George Rock on trumpet. Nice stuff! The reverse, *Lassus Trombone* was written for Eddie Kusby's trombone. There's a lovely cantabile section after the first chorus, but the principal theme is from the meat shortage. The pretty *Things We Did Last Summer* is done by the Vaughn Monroe band, with Vaughn singing like a robot. *More Now Than Ever*, the flip, you can skip.

COLUMBIA:

Mutton Leg shows that Count Basie's band has never been playing as excitingly as it is today. Such superb jump and drive! Pipe Basie's piano solo, the trombone figures, Illinois Jacquet's tenor and the brass team as a whole. The number was written by the Count and Harry Edison. The other side, *Fla-Ga-La-Pa*, is on a more commercial kick, but sung very well by Ann Moore. Claudette Thornhill's *It's A Pity to Say Good-night* and *If You Were the Only Girl* do not show off the Thornhill band well at all. Claude has still to match his prewar stuff which made such a good name for him in music. Both songs are sung by Buddy Hughes, whom we like on certain types of tunes but not on things like *Girl*.

Platter Spinners'

Spotlight



FRED BARR is the disc jockey who runs WWRL's "1600 Club" every afternoon except Sunday from 3:05 to 4:30 p.m. Fred actually is the station's program director in addition to being the guy who twirls the platters. And his experience as a disc jockey is plentiful. You see, Fred used to spin discs on a Philippines hook-up during the war! WWRL is in Woodside, Long Island, and Fred Barr is just in solid!

POPULAR STANDARDS

■ MOONLIGHT AND SHADOWS

(From the Paramount Picture
"The Jungle Princess")

By Leo Robin and Frederick Hollander

Moonlight and shadows and you in my arms,
And a melody in the bamboo tree, my sweet;
Even in shadows I feel no alarms,
While you hold me tight in the jungle night, my sweet;
Close to my heart you always will be,
Never, never, never to part from me.
Moonlight and shadows and you in my arms,
I belong to you, you belong to me, my sweet.

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■ SUDDENLY IT'S SPRING

(From the Paramount Picture
"Suddenly It's Spring")

By Johnny Burke and Jimmy Van Heusen

Why is my heart dancing? Imagine dancing,
You look at me and suddenly it's spring,
Why do I keep sighing? Not sad, just sighing,
I'm young and free, and suddenly it's spring.
High on a hilltop love is calling.
Someone should wish me happy falling,
No more being lonely, can I be lonely?
You look at me and suddenly it's spring.

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■ JUNE IN JANUARY

By Leo Robin and Ralph Rainger

It's June in January because I'm in love,
It always is Spring in my heart, with you in my arms.
The snow is just white blossoms that fall from above,
And there is the reason my dear, your magical charms
The night is cold—the trees are bare
But I can feel the scent of roses in the air.
It's June in January because I'm in love,
But only because I'm in love with you.

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■ IT'S EASY TO REMEMBER

By Lorenz Hart and Richard Rodgers

Your sweet expression, the smile you gave me,
The way you looked when we met.
It's easy to remember but so hard to forget.
I hear you whisper, "I'll always love you."
I know it's over and yet,
It's easy to remember but so hard to forget.
So I must dream to have your hand caress me, fingers press me tight.
I'd rather dream than have that lonely feeling stealing through the night.
Each little moment is clear before me,
And though it brings me regret,
It's easy to remember, and so hard to forget.

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Are you in the know?



How can you leave at your dating deadline?

- Tell the crowd Dad insists
- Say you need your beauty sleep
- Mention an early A.M. appointment

Party-ing is such sweet sorrow when you're the gal who must break it up. You're also the gal who must face the family . . .

so don't hesitate. Mention an early morning appointment. It's the smooth way to exit at your curfew time. At "difficult" times, curfew for outline fears calls for Kotex. That's because Kotex has flat, pressed ends that don't show . . . that prevent revealing outlines. Yes, with Kotex you're poised at any party . . . a smoothie from the word go!



Do you think a thank-you note should be—

- A formal acknowledgment
- Brief but "personalized"
- An essay on gratitude

When sending thanks by mail, you needn't be stiff, or wordy or witty. Make your thank-you brief, but warm with that personal touch that's *you*. Why let "duty notes" nag you? Writing them can be so simple. Likewise, why be needled by problem-day worries—when Kotex can give you peace of mind? The exclusive safety center of Kotex means extra protection against accidents. And you'll say "thanks" for that deodorant in each Kotex napkin!



After making an introduction, then what?

- Follow through
- Let them take it from there
- Start talking for talk's sake

Spare your friends the pause that distresses—after they've said "How do you do?" Follow through! Drop a word about Jim's pet hobby or Jane's mad passion for the Samba. It gives them the pitch for conversation; puts them at ease. To be at ease on "trying" days, let Kotex introduce you to real comfort, dreamy softness that is strictly this side of heaven! For Kotex is made to stay soft while wearing. You get lasting comfort . . . more poise per hour!



More women choose KOTEX^{*}
than all other sanitary napkins

A DEODORANT in every Kotex napkin at no extra cost

POPULAR ALL-TIME HIT SONGS

■ THERE'S A RAINBOW 'ROUND MY SHOULDER

(From the Columbia Production "The Jolson Story")

By Al Jolson, Billy Rose and Dave Dreyer

There's a rainbow 'round my shoulder
and a sky of blue above.
Oh, the sun shines bright, the world's
all right,
'Cause I'm in love.

There's a rainbow 'round my shoulder
and it fits me like a glove.
Let it blow and storm, but I'll be
warm,

'Cause I'm in love.

Hallelujah, how the folks will stare,
When they see the diamond solitaire,
That my little sugar baby is going to
wear, (Yes Sir!)

There's a rainbow 'round my shoulder
and a sky of blue above.
And I'm shoutin' so the world will
know

That I'm in love.

Copyright 1928 by Irving Berlin, Inc.

Name changed to Bourne, Inc.

■ IF YOU PLEASE

(From the Paramount Production "Dixie")
By Johnny Burke and Jimmy Van Heusen

Did I see moonlight and magnolia
trees?

Smile again, my darling, if you please.
Did I hear music on a warm spring
breeze?

Speak again, my darling, if you please.
Did I feel cool September rain just
then?

If you please; touch my cheek with
your hand again.

When you are near me I can dream
with ease,
And I'm yours, my darling, if you
please.

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■ I REMEMBER YOU

(From the Paramount Picture
"The Fleet's In")

By Johnny Mercer and Victor Schertzinger

I remember you, you're the one who
made my dreams come true

A few kisses ago.

I remember you, you're the one who
said "I love you, too."

I do, didn't you know?

I remember too, a distant bell and
stars that fell,

Like rain, out of the blue

When my life is through and angels
ask me to recall the thrill of them
all,

Then I shall tell them I remember
you.

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■ THAT'S WHAT I LIKE 'BOUT THE SOUTH

By Andy Razaf

Fried chicken nice and sweet, corn-
pone and possum meat,

Mince pie that can't be beat;

That's what I like 'bout the South.

Pigtails and blackeyed peas, hog maw
and cottage cheese,

You eat much as you please;

That's what I like 'bout the South.

Biscuits? (grunt) umph!

You oughta taste the ones Aunt Jenny
makes!

Flapjacks? (grunt) umph!

Don't stand a show with Jenny's good
hoe cakes!

Hot bread and turnip greens, "fat
back" and lima beans,

They know what livin' means,

That's what I like 'bout the South.

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Inc.

■ WE COULD MAKE SUCH BEAUTIFUL MUSIC

By Robert Sour and Henry Manners

We could make such beautiful music
together (Hum)

We could sing the loveliest love songs
together (Hum)

Our hearts beat in tempo.

The sound of our voices will ring,
The touch of our hands makes us sing,
The touch of our lips will be magic.

Lovely chords resound from the blend
of a few notes (Hum)

You and I and love are the blending
of true notes,

No blue notes.

Say the words, the words that I long
for,

Let them be the theme of our song, for
We could make such beautiful music
together.

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■ ALWAYS IN MY HEART

By Kim Gannon and Ernesto Lecuona

You are always in my heart,
Even tho' you're far away;

I can hear the music of the song of
love I sang with you,

You are always in my heart,
And when skies above are grey,

I remember that you care and then
and there the sun breaks thru;

Just before I go to sleep,

There's a rendezvous I keep;

And the dream I always meet helps
me forget we're far apart,

I don't know exactly when dear,
But I'm sure we'll meet again dear;

And my darling till we do,

You are always in my heart.

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Inc.

■ MY HEART TELLS ME (Should I Believe My Heart?)

(From the Twentieth Century-Fox Production
"Sweet Rosie O'Grady")

By Mack Gordon and Harry Warren

My heart tells me this is just a fling,
Yet you say our love means ev'ry
thing,

Do you mean what you are saying,
Or is this a little game you're playing?

My heart tells me I will cry again,
Lips that kiss like yours could lie
again,

If I'm fool enough to see this thru,

Will I be sorry if I do?

Should I believe my heart or you?

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■ WAIT TILL THE SUN SHINES, NELLIE

(From the Columbia Production "The Jolson Story")

By Harry Von Tilzer and Andrew B. Sterling

Wait till the sun shines, Nellie

When the clouds go drifting by.

We will be happy, Nellie,

Don't you sigh.

Down lovers' lane we'll wander,

Sweethearts you and I.

Wait till the sun shines, Nellie,

By and by.

Copyright 1905 by Harry Von Tilzer Music Pub. Co.
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Music Pub. Co.



"The Lady On the Rock" this portrait might
be called. The lady, of course, is Miss Esther
Williams, who swims, acts and looks beauti-
ful for Metro-Goldwyn-Mayer. You might
have seen Esther with Van Johnson in "Easy
to Wed" and innumerable other flickers
turned out from the MGM lot. Whenever
you see a slim streak of pulchritude, splash-
ing like Weissmuller, you'll know who it is, Dizl

SONGS OF TOMORROW

■ IT'S A GOOD DAY

By Peggy Lee and Dave Barbour

Yes, it's a good day for singin' a song,
And it's a good day for movin' along;
Yes, it's a good day, how could anything go wrong,
A good day from mornin' till night.
Yes, it's a good day for shinin' your shoes,
And it's a good day for losin' the blues;
Ev'rything to gain and nothin' to lose,
'Cause it's a good day from mornin' till night.
I said to the sun, "good mornin', sun,
rise and shine, today."
You know you've gotta get goin' if
you're gonna make a showin';
And you know you've got the right
of way,
'Cause it's a good day for payin' your bills;
And it's a good day for curin' your ills,
So take a deep breath and throw away
your pills;
'Cause it's a good day from mornin'
till night.

Copyright 1946 Capitol Songs, Inc.

(I Love You)

■ FOR SENTIMENTAL REASONS

By Deek Watson and William Best

I love you for sentimental reasons,
I hope you do believe me;
I'll give you my heart,
I love you and you alone were meant
for me,
Please give your loving heart to me
and say we'll never part.
I think of you ev'ry morning, dream
of you ev'ry night,
Darling, I'm never lonely whenever
you're in sight;
I love you for sentimental reasons,
I hope you do believe me;
I've given you my heart.

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■ PANTS FROM PANTSYLVANIA

By Buddy Kaye, Dick Manning and Fred Wise

He got the pants from Pantsylvania,
not far from Philadelphia,
He bought the coat in North DaCoata
and paid the tax down Taxas way,
He got the vest in Vest Virginia, the
kind of vest that buttons down.
He bought the shoes in Massashoe-
sets, now he's the best dressed man
in town.

Copyright 1946 by Beverly Music Corporation

■ AND SO TO BED

By Johnny Mercer and Robert Emmett Dolan

The moon descends and so to bed,
The music ends and so to bed;
Should old acquaintance linger in
your heart,
Then don't forget we're just a dream
apart.
Tomorrow night seems years away,
But after all, it's just a day;
And I'll remember every word you
said,
I love you so, and so to bed.

Copyright 1946 by Famous Music Corporation

■ READY TO GO STEADY

By Alec Wilder and Edwin Finkel

I'm through with having a ball,
I'm sick and tired of it all,
So baby, now I'm ready to go steady
with you.
The single life is too tough,
The road is getting too rough,
So baby, now I'm ready to go steady
with you.
Yes, I know it's so, I've acted wrong,
You've been sweet, so sweet, to wait
this long,
So, here's to husbands and wives,
And matrimonial lives,
I'm glad to say I'm ready to go steady
with you.

Copyright 1946 Beverly Music Corporation

■ MY LIFE AIN'T NO BED OF ROSES

By F. J. Tableporter and Lew Porter

My life ain't no bed of roses since you
went away from me,
My life ain't no bed of roses, I'm
lonely as I can be;
Each day that you're gone, is just
like a thorn deep in my memory,
My life ain't no bed of roses since
you went away from me.

Copyright 1946 by Paramount Music Corporation

■ SILVER STARS, PURPLE SAGE, EYES OF BLUE

By Denver Darling

Silver stars, purple sage, eyes of blue,
Prairie skies, tender sighs, hearts so
true;
Out where Mother Nature's really
givin',
All the things that make a heap of
livin'.
Silver stars, purple sage, eyes of blue,
Got my horse, got my dog and got you;
Do I really love it here?
Oh yes, indeed I do!
Silver stars, purple sage, eyes of blue.

Copyright 1946 by Bourne, Inc.

■ STEAM ROLLER

By Marty Kenwood and Matt Kingsley

CH CH CH CHUG-A CHUG CHUG
sss-s-sSSS steam roller,
CH CHUG-A CHUG CHUG sss-s-
sSSS steam roller,
CH CHUG-A CHUG CHUG sss-s-
sSSS steam roller,
Hey! dig O'Neill on the big fat wheel.
CH CH CH CHUG-A CHUG CHUG
sss-s-sSSS steam roller,
CH CHUG-A CHUG CHUG sss-s-
sSSS steam roller,
CH CHUG-A CHUG CHUG sss-s-
sSSS steam roller,
He took the pleat out of Basin Street.
His whistle goes "be bop",
The cats all stop and stare,
The boiler keeps puffing,
But he never seems to get nowhere.
CH CH CH CHUG-A CHUG CHUG
sss-s-sSSS steam roller,
CH CHUG-A CHUG CHUG sss-s-
sSSS steam roller,
CH CHUG-A CHUG CHUG sss-s-
sSSS steam roller,
Hey! dig O'Neill on the big fat wheel.

Copyright 1946 by Capitol Songs, Inc.

■ BABY DON'T BE MAD AT ME

By Mack David and Ticker Freeman

If I made you cry, I'm sorry,
Baby don't be mad at me;
I told a lie, forgive me,
Baby don't be mad at me.
I know that I was wrong, but I've paid
for my mistake,
Won't you string along, give a broken
heart a break;
I love only you, believe me,
Baby please be glad at me;
Baby don't be mad at me.
Copyright 1946 by Famous Music Corporation

■ IT'S ALL OVER NOW

By Sunny Skylar and Don Marcotte

I used to love to hold ya when the
lights were down low,
But it's all over now.
You used to whisper little things to
set me aglow,
But it's all over now.
I listened to you tell me little white
lies,
Never thought you meant to deceive.
Who ever would have doubted those
innocent eyes,
And all the little kisses that you made
me believe.
Remember how I planned a little home
by the stream,
Where we'd share every day?
You must have thought me crazy
when I painted that dream,
'Cause you threw it away,
I kind of wish that things would be
diff'rent.
Have a happy ending somehow,
But I guess you never loved me
'cause it's easy to see
That it's all over now.

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Well, whaddya know!

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Broadway one afternoon with nothing very
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Gene Autry. Here, singer Fran Warren feeds
Gene some delicious-looking birthday cake.

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418 W. 64th St., Los Angeles 3, Calif.

■ MY SUGAR IS SO REFINED

By Sylvia Dee and Sidney Lippman

My sugar is so refined,
She's one o' them high-class kind,
She doesn't wear a hat, she wears a
chapeau,
She goes to see a cinema but never a
show.

My sugar is so refined,
She's got a real high-class mind,
She never buys a dress, it's always a
frock,

She always winds her time-piece up,
but never her clock,
She says tomatto instead of tomato,
She says potatoo instead of potato,
And you should see how she holds a
cup of tea with just two fingers,
While she sticks out three.

My sugar is so refined,
She's one o' them high-class kind,
She never shares a kiss, she lets our
lips unite,
But oh, it feels like kissin' and each
kiss is dynamite.

I wonder what she thinks of each time
I hold her tight,
Oh, she's so refined!

My sugar is so refined,
She's one o' them high-class kind,
She never says "goodbye," it's always
"farewell,"

She always says "magnificent," she
never says "swell."

My sugar is so refined,
She's got a real high-class mind,
She never eats a meal, she dines or
she sups,
And dogs are little canine friends,
they're never just pups,
She says banahna instead of banana,
She says piahero instead of piano,
And you should see how she sits on
her settee,
With cake and coffee balanced on one
knee.

My sugar is so refined,
She's one o' them high-class kind,
She acts just like her name is Mrs.
Van DerLoon,
And tho' I love my sugar and tho'
we'll be married soon,
I bet she'll read Shakespeare the
whole darn honeymoon,
Oh! she's so refined!

Copyright 1946 by Capitol Songs Inc.

■ THAT'S GOOD ENOUGH FOR ME

(From the Columbia Production "Thrill of Brazil")

By Allan Roberts and Doris Fisher

I don't want a genius for a husband
Or a man who's big financially,
Just a simple fella like Clark Gable,
That's good enough for me.
Ruby clips, to me, are ostentatious,
Pearls should not be dug up from
the sea.

Don't you hate people who think a
twenty carat baguette is ordinary?
That's good enough for me.
And when it comes to things like
charge accounts,

To me that's utterly rash.
I don't like to bother my escorts with
endorsements, signatures and
checks.

Just let them buy that merchandise
for cash.

Cash! That's good enough for me.
When I spend a week-end in the
country,

I don't flirt like some girls that I see.
I just mingle with the life guard, the
social director, and the fellow that
owns the place.

That's good enough for me.

Copyright 1946 by Mood Music Co., Inc.

■ PRETENDING

By Marty Symes and Al Sherman

Hearts are gay when they play at
pretending.

If you're blue why don't you try pre-
tending.

After all, aren't we all idle schemers?
What is life but a world full of
dreamers?

You're not poor, not when you're.
make believing.

So, when you have blue moments to
spend,

Close your eyes and you'll see how
surprised you will be
If you just pretend.

Copyright 1946 by Criterion Music Corp.

■ ONE MORE KISS

(From the 20th Century-Fox Production
"If I'm Lucky")

By Eddie DeLange and Josef Myrow

One more kiss then goodnight.
One more moment to hold you tight.
One more trip to paradise just before
we part.

Baby, I love you so, you know that
I hate to go,
Can't you see that when I leave you,
I leave my heart.

One more quick cigarette, you lovable
silhouette.

My ticker is so upset for fear to-
morrow you might forget.

One more thrill to my ear,
Say those little words of cheer,
Must I tear myself away at a time like
this?"

Baby, I'm really hit, I'm positive this
is it.

So give me a bit of heavenly bliss
With one, one more kiss.

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angle Music Corp.

■ CYNTHIA'S IN LOVE

By Jack Owens and Gish White

Cynthia, as flighty as a summer
breeze.

Her smile is sunlight thru the trees,
For Cynthia's in love.
Ev'ry rose is blushing as she passes
by.

They see the love-light in her eyes,
For Cynthia's in love.

Ev'ry night when the stars above
come shining through,

You will find her in a rendezvous,
Starry eyes, breathing sighs.

Cynthia, I'm glad your lovely dream
came true,
For I'm the one who worships you.
My Cynthia's in love.

Copyright 1942 by ABC Music Corp.

■ WHAT'VE YOU GOT TO LOSE (But Your Heart?)

By Carmen Lombardo and Johnny Marks

What've you got to lose but your
heart?

Why not take a chance on me?

What've you got to lose but your
heart?

You may find romance with me.

What'-cha waitin' for, do you wanna
grow old?

Just to find that you're sittin' out in
the cold.

Gimme a little kiss for a start,

What've you got to lose but your
heart?

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Co., Inc.



SONGS of the WEST

by ROY ROGERS

Singing Cowboy Star of Republic Pictures

Most Western songs have an inherent sense of the dramatic. For a particularly good example of this, let's turn to an old song of trail and range. It tells about a ranger's last moments on this earth just before he went to visit the happy hunting ground. As he dies, he makes one last request of his comrades, and that is... but wait, let's take a look at "The Dying Ranger":

The sun was sinking in the west
And fell with lingering ray
Through the branches of the forest
Where a wounded ranger lay
'Neath the shade of a palmetto
And the sunset silvery sky
Far away from his home in Texas
They laid him down to die.

The song goes on to tell how his friends grouped themselves around the dying man and how "the tears rolled down each man's cheek." Then the ranger spoke:

"Draw closer to me, comrades,
And listen to what I say.
I am going to tell a story
While my spirit hastens away.
'Way back in Northwest Texas,
That good old lone star state,
There is one that for my coming
With a weary heart will wait."

The "one" the ranger referred to was his sister. He tells how a strong bond of love tied the two together and how he yearned to be near her always.

"But our country was invaded
And they called for volunteers
She threw her arms around me,
Then burst into tears
Saying, 'Go my darling brother,
Drive those traitors from our shore;
My heart may need your presence,
But our country needs you more.'"

"Comrades, gather closer
And, hear my dying prayer.
Who'll be to her a brother,
Shield her with a brother's care?"
Up spoke the noble rangers,
They answered one and all
"We will be to her as brothers
Till the last one does fall."

Yes, the noble rangers, true to their tradition, pledged their mutual assistance to the bereaved female.

The song concludes:

One glad smile of pleasure
O'er the ranger's face was spread
One dark, convulsive shadow,
And the ranger was dead.
Far from his darling sister
We laid him down to rest,
With his saddle for a pillow,
And his gun across his breast.

Take it easy, pardners!

■ OH! WHAT IT SEEMED TO BE

By Benjie Benjamin, George Weiss and Frankie Carle

It was just a neighborhood dance,
that's all
That it was, but oh, what it seemed
to be!
It was like a masquerade ball
With costumes and all,
'Cause you were at the dance with me.
It was just a ride on a train, that's all
That it was, but oh, what it seemed
to be!

It was like a trip to the stars,
To Venus and Mars,
'Cause you were on the train with me.
And when I kissed you, darling,
It was more than just a thrill for me;
It was the promise, darling,
Of the things that fate had willed
for me.

It was just a wedding in June, that's all
That it was, but oh, what it seemed
to be!
It was like a royal affair with ev'-one there,
'Cause you said "Yes, I do," to me.
Copyright 1945 by Santy-Joy, Inc.

■ STUFF LIKE THAT THERE

By Jay Livingston and Ray Evans

I want some huggin' and some
squeezin'
And some muggin' and some teasin'
And some stuff like that there.
I want some pettin' and some spoonin'
And some happy honeymoonin'
And some stuff like that there.
I used to think that love was just a
lot o' rubbish,
A mess o' cabbage! a mess o' cabbage!
But now my attitude is wholly lovey
dovish
And baby, you done it!
I want some kissin' and some hopin'
And some missin' and some mopin'
And some stuff like that there.
I want some leapin' and some chasin'
And some weepin' and some pacin'
And some stuff like that there.
And when I get a certain feelin' I
confess it;
There's really only one expression to
express it,
I want some huggin' and some
squeezin'
And some muggin' and some teasin'
And some stuff like that there.
Copyright 1945 by Capitol Songs, Inc.

■ LAUGHING ON THE OUTSIDE

(Crying On The Inside)

By Ben Raleigh and Bernie Wayne

The crowd sees me out dancing
Carefree and romancing,
Happy with my someone new.
I'm laughing on the outside,
Crying on the inside
'Cause I'm still in love with you.
They see me night and daytime,
Having such a gay time.
They don't know what I go through
I'm laughing on the outside,
Crying on the inside
'Cause I'm still in love with you.
No one knows it's just a pose
Pretending I'm glad we're apart.
And when I cry, my eyes are dry
The tears are in my heart!
My darling, can't we make up?
Ever since our break-up
Make believe is all I do.
I'm laughing on the outside,
Crying on the inside
'Cause I'm still in love with you.
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POPULAR WESTERN HITS

■ AZUSA

By Sammy Gallop and Guy Wood

Leavin' the big town flat for Azusa.
Azoo, Azoo, Azoo, Azoo, Azusa!
Leavin' the subway lines and the neon signs,
For the moon that shinés on Azusa.
I'm gonna hang my hat in Azusa.
Azoo, Azoo, Azoo, Azoo, Azusa!
Leavin' the ballyhoo and the "who are you?"
For the howdy-do of Azusa.
Route sixty-six,
Gonna take the highway that follows the sun.
Route sixty-six,
That'll take me my way back to my wonderful one.
Put out a welcome mat in Azusa.
Azoo, Azoo, Azoo, Azoo, Azusa!
Packin' my grip today, then I'm on my way
To Azoo, Azoo, Azoo, Azusa.

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■ ATOMIC POWER

By Fred Kirby

Oh, the world is at a tremble with its strength and mighty pow'r.
They're sending up to Heaven to get the brimstone fire.
Take warning, my dear brother, be careful how you plan!
You're working with the mighty pow'r of God's own Holy land
Chorus:
Atomic power, atomic power was given by the mighty hand of God.
Atomic power, atomic power! It was given by the mighty hand of God.
Copyright 1946 by Leeds Music Corp.

■ SPANISH TWO-STEP

By Tommy Duncan and Bob Wills

Down below the Rio Grande,
A senorita held my hand,
And sweetly sang an old melody.
Without a worry or a care,
A rose she gave me from her hair,
And then she whispered, "Si, señor si, si."
In a cabaret we danced the hours away.
Her eyes told more than words e'er could say,
I told her I had to go,
Left her down in Mexico,
While the band played Spanish two-step soft and low.
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■ CINCINNATI LOU

By Merle Travis and Shug Fisher

I've got a gal called Cincinnati Lou,
I don't know nothin' that she won't do,
She can drink more beer, than a two-ton truck can haul,
She's the Belle of the Ball,
Cincinnati Lou.
She's got a way of rollin' them eyes
That make me think of a paradise,
And I don't mean heav'n, just a plain ole "pair o' dice",
And she can roll 'em nice,
Cincinnati Lou.

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■ DON'T BE MAD AT ME

(From the Columbia Production
"The Fighting Frontiersmen")

By Smiley Burnette

Don't be mad at me, don't be mad at me,
I'm so blue and lonesome and the days are dragging by.
Don't be mad at me, don't be mad at me,
My world's all topsy turvy since that day I made you cry.
I never meant the things I said, let's have it understood,
Forget the things you said to me, I promise to be good.
Don't be mad at me, don't be mad at me,
We both belong together, let's give love another try.

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■ HAVE I TOLD YOU LATELY THAT I LOVE YOU?

By Scott Wiseman

Have I told you lately that I love you?
Could I tell you once again somehow.
Have I told with all my heart and soul how I adore you?
Well darling, I'm telling you now.
Chorus:
This heart would break in two if you refuse me,
I'm no good without you anyhow,
This world would end today if I should lose you,
Oh, darling, I'm telling you now.
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■ NO VACANCY

By Merle Travis and Cliffie Stone

No vacancy, no vacancy,
All along the line, it's the same old sign waitin' for me,
No vacancy, no vacancy,
And my heart beats slower when I read on the door,
"No vacancy."

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■ BLUE BONNET GIRL

(From the Columbia Production
"Cowboy Blues")

By Glenn Spencer

Blue bonnet girl,
A Texas moon caresses you,
Leaving her light, soft as the night, deep in your eyes.
Blue bonnet girl,
I'm sure the Southern breezes, too,
Pause for a kiss you'll never miss as they go by.
Warm as the spring, gentle and sweet, true as the Alamo,
You'll find the world at your feet wherever you go,
And if the clouds should fail to let the sunshine through, making me blue,
I'll come to you,
Blue bonnet girl.
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■ MY O'DARLIN', MY O'LOVELY, MY O'BRIEN

Words by Paul Secon; Music by Lou Singer

My o'darlin', my o'lovely, my O'Brien,
You're the only one for whom my heart's o'sighin'.

You're my wearin' of the green,
Oh my darlin' you're a joy,
It's grand to be in love with such a wonderful o'boy.

My o'darlin', my o'lovely, my O'Brien,
I adore the charmin' twinkle in your eye.

When your lips are touchin' mine.
Oh it's funny how I feel,
Inside my heart is dancin' a lively Irish reel,

My o'darlin', my o'lovely, my O'Brien,
My o'gracious you're the only one for me.

My O'Brien, my o'gracious you're the only one for me.

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■ I GUESS I EXPECTED TOO MUCH

By Sammy Gallop and David Saxon

I guess I expected too much,
Expecting you to care.
I guess I expected too much
Of a love that wasn't there.

Your kisses took me skyward to where the stars are pinned.
How could I know that love would blow away

Like a feather in the wind?
I guess I expected too much,
The way dreamers do.

The heart you neglected too much
Hasn't lost its love for you.

I built my dreams a little too high, a little too high to touch.

I must confess, I guess I expected too much.

Copyright 1946 by Beverly Music Corp.

■ PETOOTIE PIE

By Raymond Leveen, Frank Paparelli and Lorenzo Pack

Petootie pie, petootie pie,
You're my petootie, sugar fruity, dreamy pie.

I crave and cram your special jam,
Your sugar coated, honey throated kissy lamb.

And ev'ry guy who passes just looks and hollers ooh!

Like flies caught in molasses, they all got stuck on you.

Petootie pie, petootie pie,
You're such a tasty hunk of pastry, me oh my!

Gotta light the oven, gonna cook a dish o' lovin'.

So kiss me, oh my
Petootie pie, Petootie pie.

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■ WHEN MY BABY SMILES AT ME

By Andrew B. Sterling, Ted Lewis and Bill Munro

For when my baby smiles at me,
My heart goes roaming to paradise,
And when my baby smiles at me,
There's such a wonderful light in her eyes.

The kind of light that means just love,
The kind of love that brings sweet harmony,

I sigh, I cry, it's just a glimpse of Heaven

When my baby smiles at me.

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■ I HAD THE CRAZIEST DREAM

(From the 20th Century-Fox Production "Springtime in the Rockies")
By Mack Gordon and Harry Warren

I had the craziest dream last night, yes I did;

I never dreamt it could be, yet there you were in love with me,
I found your lips close to mine so I kissed you and you didn't mind at all;

When I'm awake such a break never happens,

How long can a guy go on dreaming?
If there's a chance that you care, then, please say you do,
Baby, say it and make my craziest dream come true.

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■ A BIRD IN A GILDED CAGE

By Arthur J. Lamb and Harry Von Tilzer

She's only a bird in a gilded cage,
A beautiful sight to see,
You may think she's happy and free from care.

She's not, though she seems to be.
'Tis sad when you think of her wasted life,

For youth cannot mate with age,
And her beauty was sold for an old man's gold.

She's a bird in a gilded cage.
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■ COPACABANA

(From the Columbia Production "Thrill of Brazil")
By Allen Roberts and Doris Fisher

I heard her voice beside me say,
"A daiquiri."

I looked at her, said, "If I may, the same for me."

Copacabana, Copacabana, you and your carnival air so devil-may-care encouraged me.

I offered her a wedding band right there and then.

She said, "I've worn one on my hand. Never again!"

Copacabana, Copacabana, thanks for the fond memory.

I find with every daiquiri I hear her voice beside me.

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■ SERENADE OF A COWBOY

By Cindy Walker

When the day is done and the western sun

Slides behind the hills,
And the campfire's laid, from its smoky glow,
Singing soft and low, comes the cowboy's serenade.

Dogies lift their heads from their prairie beds,
When they hear his voice they are not afraid,

Ev'rything is right, as upon the night Drifts the cowboy's serenade.

Nobody knows the song he's singing,
There's no certain words to his refrain,

He sings what his heart is saying To a tune by the wind and the rain.

And he sings of love to the stars above Of a gal who waits till the round-up's made,

And the world is quiet, as upon the night,

Drifts the cowboy's serenade.

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POPULAR NOVELTY HITS

■ THE TOORIE ON HIS BONNET

By George Brown and Noel Gay

MacTavish was Pipe Major in the Highland Scot's Brigade
And proudly led the regiment when it was on parade.
He loved a highland lassie and before he went away,
She sewed a little keepsake so he'd think of her each day.
'Twas the toorie on his bonnet,
The red toorie on it,
His red toor-ie-oor-ie-oor-ie-ay.
He left his kilt and sporran
And off he went to war in His red toor-ie-oor-ie-oor-ie-ay.
And when swinging into action,
He's the center of attraction,
He's the pride of Bonnie Scotland, so they say.
What made the Jerries run?
It was not his Tommy gun,
'Twas the toorie on his bonnet,
The bonnie toorie on it,
His red toor-ie-oor-ie-oor-ie-ay

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Sole Selling Agent Leeds Music Corp.

■ A MAN IS BROTHER TO A MULE

(From the Columbia Production "Thrill of Brazil")

By Allan Roberts and Doris Fisher

When a man meets a woman, she's liable to think he is human
Unless she's the kind of woman who knows her oats.
Take the advice, amigos, of one who knows,
Don't be fooled by how he talks or the upright way he walks,
'Cause a man is brother to a mule.
When a man gets contrary a woman had best to be wary
Unless you're the kind of mamma who knows her mules.
Take the advice, muchachos, of one who's wise,
Cultivate his gentle side, cause when you get 'neath his hide,
A man is a brother to a mule.
You tell him to stay; he says, "Go."
You tell him to go; he says, "No."
'Cause a man is a brother to a mule.
He may have a dozen aunts, wear a sporty coat and pants,
But a man is a brother to a mule.

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■ IT'S NOT I'M SUCH A WOLF— IT'S JUST YOU'RE SUCH A LAMB

(From the Monogram Production "Sweetheart of Sigma Chi")

By Merle Maddern and Lanier Darwin

Oh, I gotta watch out so you'll never know how much I love you;
Oh, I gotta close up all the hubba hubba like a clam.
If you ever found out all the dreams that I am dreaming of you,
You would think that I'm a wolf,
And it's not I'm such a wolf, it's just you're such a lamb.
Oh, I gotta think twice when we're dancing so my arms won't crush you,
Oh, I gotta be nice so the door into your heart won't slam.
So I worry and fret for if once I should forget and rush you.
You would think that I'm a wolf,
And it's not I'm such a wolf, it's just you're such a lamb.
You are the greatest problem I ever had,
I love you good, I love you like I'm bad.
But tonight I can't bluff, gotta tell the stuff I'm dreaming of you,
Take you straight to your door, like before, but when it's time to scram,
Gonna grab you and growl, and my hungry heart will howl "I love you,"
And if that makes me a wolf, well then let me be a wolf,
'Cause you made me what I am;
It's just you're such, ooooooh, such a lamb.

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■ A FARMER'S LIFE IS A VERY MERRY LIFE

(From the 20th Century-Fox Production "Three Little Girls in Blue")

By Mack Gordon and Josef Myrow

Gimme chickens, gimme cows and gimme rakes and hoes and plows And an H-O-R-S-E.
Oh, a farmer's life is a very merry life,
Yes sir, yes sir, yes sir-ee.
Gimme barley, corn and rye and gimme wheat a'wavin' high
And a barn that's R-E-D.
Oh, a farmer's life is a very merry life,
Sartin', sartin', sartin'-ly.
Oh, the farmer in the dell had a poultry farm
And the farmer in the dell did swell.
Well, what's so swell about a poultry farm
When ya eat more chickens than ya sell?
Ev'ry mornin' up at five and ev'ry night yer half alive,
Tired as a D-O-G.
Oh, a farmer's life is a very merry life,
Yes sir-ee, yes sir-ee, but not for me.

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SPIKE JONES

HOLLYWOOD MEDLEY

By Juliette Laine

WHEN Van Johnson and June Allyson completed work in M.G.M.'s "High Barbaree" they presented each other with gifts. Van opened his package first and found an excellent crayon sketch of himself, drawn by June's own fair white hands.

Then cute little Allyson opened hers. To her great surprise she found a lovely small oil painting of herself—the work of an amateur artist named Van Johnson! Both stars had made their drawings from photographs—but really good!

Top of the Ladder

June Powell still can't believe the rave press notices she's been getting everywhere for her work in "Holiday in Mexico." However, the youngster has just completed her first record album, and this, atop of all the other proofs that she's definitely reached the top, has made her happier than she's ever been before. The discs contain the various numbers she sang in the film.

Esther Williams isn't having any trouble getting to work on time these days. The star of "This Time for Keeps" is awakened every morning,—but early,—by carpenters doing their stuff with hammers and nails right outside her bedroom windows. They are adding a nursery for the new baby, expected in February. If the Williams-Gage newcomer is a girl she'll be named Melissa, and if a boy, Ben Gage, Jr.

But Not Seriously?

Yvonne De Carlo is dividing her dates between Billy Wilder, director of "The Lost Week-End," and Helmut Dantine,—who's plenty attractive himself,—though Yvonne insists she's taking no one very seriously. Well, maybe not, but we can't imagine anyone not taking Yvonne seriously! Wonder how she gets rid of her swains without hurting their feelings? Takes some doing, seems to me. How about you?

Peggy Ryan's latest marital plans call for a double wedding next St. Patrick's Day. At that time the Universal comedienne will march to the altar with Jimmy Cross, screen leading-man, and her brother, Mickey, with Maxine Conrad, radio singer. At the moment Miss Conrad is in Honolulu, winding up a USO tour.

Stash is Back, Too

Stash (Stanley) Clements, who did the impossible by actually stealing a picture from Alan Ladd, in "Salty O'Rourke," before entering the Air Corps two years ago, is back.

Stash had been doing bits in Hollywood for a few years without making much impression. Then came his big chance as the tough kid in "Going My Way." Remember? This was followed by "Salty O'Rourke" in which he played the hard-boiled, unprincipled jockey. Then came the Air Corps and later, his honorable discharge. A graduate of Major Bowes' units, Clements is now just past 21, and under contract to Paramount.

Of all the actors tested for the role of Al Jolson for Columbia's "The Jolson Story" Larry Parks was the only actor who didn't claim to do "a perfect imitation" of the famous song-and-dance man,—and he got the job! Proving again that modesty, and merit, still pay off in Hollywood, despite all we hear to the contrary.

■ STARS IN YOUR EYES

(From the R.K.O.-Radio Production "Pan Americana")
By Mort Green and Gabriel Ruiz

I see stars in your eyes,
When my lips beg your lips to surrender.
Stars in your eyes,
When we kiss and you whisper you're mine.

Stars leave the skies,
But the night still is bright in their splendor.

Deep in your eyes,
Lovely stars still continue to shine.
No matter what dawn may bring,
No matter what you may say;
There's always one little thing,
That always gives you away;
Stars in your eyes make me thrill
with a thrill, oh, so tender,
I realize love is ours by the stars in
your eyes.

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■ BET YOUR BOTTOM DOLLAR

(From the 20th Century-Fox Production "If I'm Lucky")
By Eddie DeLange and Josef Myrow

Bet your bottom dollar there will always be a moon,
A haunting tune, a feeling that comes with June.
Bet your bottom dollar there will always be a brook,
A shady nook, a day that ends too soon.

Time hasn't changed the millions of little things we cling to.

Man will forever be a king to a maid in her dream parade.

Bet your bottom dollar there will always be some snow,
A Christmas glow, a kiss 'neath the mistletoe.

So as long as these exist, these things I speak of,

You can bet your bottom dollar there'll be love.

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■ MY HONEY'S KISS

By Dave Franklin and Irving Taylor

What makes me feel like I'm sitting on the moon?

My honey's kiss,
What makes my heart lighter than a toy balloon?

My honey's kiss,
When I'm on the street,
People that I meet
See the way I walk,
And stop to ask me,
What makes it seem that you're walking in a dream?

I answer this:
"It's nothing but my honey's kiss."

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■ I LIKE MIKE

(From the 20th Century-Fox Production "Three Little Girls in Blue")
By Mack Gordon and Josef Myrow

I like Mike, yes, it's Mike I like.
I like the things he says and I like the things he does,
And ever since he smiled at me I'm not the girl I "wuz."
I'd like you to know that I know what I like
And I like Mike.

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The smiling lad above is Ray Anthony, and Ray has good reason to be happy. When this shot was taken, Maggi McNellis was presenting him with a Song Hits Magazine Award of Merit over her coast-to-coast NBC show.

■ MY MAMMY

(From the Columbia Production "The Jolson Story")

By Sam Lewis, Joe Young and Walter Donaldson
Mammy, Mammy,
The sun shines East, the sun shines West,
But I've just learned where the sun shines best.
Mammy, Mammy,
My heart strings are tangled around Alabama.
I'se a'comin', sorry that I made you wait;
I'se a'comin', hope and pray I'm not too late.
Mammy, Mammy,
I'd walk a million miles for one of your smiles,
My Mammy.

Copyright 1921 by Irving Berlin, Inc.
Name changed to Bourne, Inc.

■ IF I'M LUCKY

(From the 20th Century-Fox Production "If I'm Lucky")

By Eddie DeLange and Josef Myrow
If I'm lucky you will tell me that you care,
That we'll never be apart.
If I'm lucky this will be no light affair,
It's forever from the start.
If I'm lucky there'll be moonbeams all around
Shining bright as day.
You will hold my hand and you'll understand all I cannot seem to say.
If I'm lucky there will be a time and place,
You will kiss me, we'll embrace in that moment.
Every wishful dream I ever knew will come true,
If I'm lucky I will go thru the years with you.

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■ CAN'T GET OUT OF THIS MOOD

("From the RKO-Radio Production
"Seven Days Leave")

By Frank Loesser and Jimmy McHugh
Can't get of this mood, can't get over this feeling
Can't get out of this mood,
Last night, your lips were too appealing
The thrill should have been all gone by today
In the usual way, but it's only your arms I'm out of;
Can't get out of this dream, what a fool to dream of you,
'Twasn't part of my scheme to sigh and tell you that I love you
But I'm saying it, I'm playing it dumb
Can't get out of this mood, heartbreak, here I come.

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■ THERE'S A ROSE THAT GROWS IN THE OZARKS

(From the P.R.C. Production "Down Missouri Way")

By Walter Kent and Kim Gannon

There's a rose that grows in the Ozarks;
There was never a rose so fair.
Been away too long from the Ozarks
And the rose that I love down there.
Oh, we gotta hurry to the heart of Missouri,
Hurry back to claim my prize.
And while I'm a'wooin' and a'billin'
and a'cooin', you can shut your eyes.
There's a rose that grows in the Ozarks
And there ain't any thorns on her,
But they cain't pick my rose of the Ozarks
'Cause she's already spoken fer.

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■ IT'S A HAP-HAP-HAPPY DAY

By Al J. Neiburg, Sammy Timberg and Winston Sharples

It's a hap-hap-happy day, toodle, oodle, oodle, oodle-ay,
For you and me for us and we all the clouds have rolled away,
It's a hap-hap-happy day, toodle, oodle, oodle, oodle-ay,
The sun shines bright and the world's all right,
It's a hap-hap-happy day.
Four and twenty sunbeams are dancing 'round my face,
Four score and twenty more are dancing every place,
It's a hap-hap-happy day, toodle, oodle, oodle, oodle-ay,
You can't go wrong if you sing a song,
It's a hap-hap-happy day.

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■ MAGIC IS THE MOONLIGHT (Te Quiero Dejiste)

(From the M-G-M Production "Bathing Beauty")

By Charles Pasquale

Magic is the moonlight on this lover's June night
As I see the moonlight shining in your eyes.
Can't resist their power in this moonlit hour,
Love began to flower, this is paradise.
Living in the splendor of your kiss so tender
Made my heart surrender to your love divine.
Magic is the moonlight, more than any June night,
Magic is the moonlight, for it made you mine.

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Another recent recipient of an award by Song Hits Magazine is the King Cole Trio: Nat Cole, piano; Oscar Moore, guitar; Johnny Miller, bass. The trio has made quite a name for itself as a top small jazz combination. Nat's soulful vocals and pianistics are spotted, as well as really brilliant guitar work by Oscar and a solid rhythmic foundation by Johnny. The Trio records for Capitol. Catch their new album.



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DANCE STUDIOS DELANO, PA.

Chic Chick!

BEAUTY TIPS by Candy McClure

CONFIDENTIALLY, girls, you aren't worth much if you aren't worth a scent! (Neat, eh?) Well, that's what we're talking about this month—Scents. They are the wonderfully fragrant little clouds that make for good atmospheric conditions and put houn' dog man on the trail. And this, y'know, is the Hunting Season.

Methinks the cleanest, freshest and just plain old-fashioned-est scents of all are put out by Yardley's, especially if a gal's bent on switching types every now and then. The fellas had their fill of dragon-lady types during the war and peacetime brings out their hankering for the girl like the girl who married dear old dad. Do you dig me, Dottie? In other words, send your sophistication up to the attic and don't drag it back downstairs except for special occasions. Frame yourself in old lace for a couple of months and see how it works. And by old lace, we mean Yardley's "Luxury Compendium Set" for a complete work-out!

This is a sweet, whimsical assortment that cleans, softens, conditions and smells divinely—all at the same time. There are, in this set, the following (count 'em) items:—A generous bottle of Old English Lavender, three plump bars of Old English Lavender Soap, a cute jar of Lavender Sachet (yes, it's back) and a perky little bottle of Lavender Smelling Salts. The Smelling Salts you use for

Frankie's next picture! And, I'm not through yet. There also are a jar of rich, emollient Night Cream, a bottle of sweet-smellin' Hand Cream and—gee, let me get my breath, won't you? As if all that weren't enough, you'll find a large container of Bond Street Talc, a Bond Street Lipstick in the charming new metal case, a box of English Complexion Powder and wonder of wonders, a beautiful new Double Compact! I take it for granted you've been putting away slices of your allowance, 'cause all this adds up to sixteen dollars, American money. Did Helen of Troy balk at prices? Did Cleopatra? Okay, so your name is Janie Jones, so make a note to add this to your Birthday-Request-List!

Do you yearn to be Dainty though Sports-loving? In other words, if you go to a football game and yell your lungs silly you can scarcely expect that super right-tackle to consider you romantic dream-stuff. Sure, he thinks you're a nice kid, but you don't turn on his love-light! Well, Daggett & Ramsdell fixes that up with a love-smell called "Mountain Heather". It's clean and crisp. It's as sporty as pigskin and as sentimental as a word whispered in the dark. It brings out the poetry in even the burliest right-tackle. Does that sell you? Then here's the system: Hie yourself to your quarters and sprinkle some Mountain Heather Bath Foam into your bath-water. Then raise the dust with M.H. bath powder. Spray yourself with M.H. Cologne. Smooth some M.H. cake make-up on your face and climb into your tweeds. Presto, you're the prize waiting at the goal line! And these aforementioned items retail at only a dollar each, except for the cake make-up which sells for a dollar-fifty.

Incidental Insmelligence for the big dance of the year reads like this—; Are you previewing your strapless taffeta tonight? If so, you can forget the old-lace routine for one night and reach for the D'Orsay bottle labeled "Bell de Toilette". D'Orsay packs a mighty punch in even its tiniest size bottle of this come-hither dither! It's veddy Frenchy, y'know, and should be accompanied by an upsweep hairdo and a slight drop of the eyelids. When that so-suave man from Yale displays his full-moon-and-empty-arms look, just drift in his direction and give "Belle de Toilette" a chance to operate. Ooo la!

But after all, it's the old-fashioned girl who brings out the Keats in Skeets this season, remember? So how about investigating Dana's "20 Carats Perfume"? I just wish I had a violin to play when I assure you it's a golden fragrance for golden moments. And Dana says that the 20 Carats gold leaves shimmering in the perfume please the vanity in every maiden. Golly, where else are you going to find such a bargain? Gold leaves, yet!

I could use pages and pages talking about these aroma-ntic topics—such as Primrose House's "Forget-me-Not" which is a special favorite of mine—and Bourjois' "Courage" which is what you need for the prom of the year. Gee, millions of smells, and all of them ammunition for the Hunting Season.

And as I said before, you aren't worth much if you aren't worth a Scent! See you soon kids!



Whimsical June Allyson



Sporty Esther Williams



Sophisticated Lucille Ball

■ TAKE IT EASY

(From the M-G-M Production
"Bathing Beauty")

By Albert De Bru, Irving Taylor and Vic Mizzy
Take it easy, take it easy,
Don't you know it's more romantic
when a dance is slow,
Take it easy, take it easy,
What's the good of feeling high when
all the lights are low,
Take it easy, take it easy.
We've got lots of time ahead of us,
the night is young,
Take it easy, take it easy,
Don't you know this music should be
swayed instead of swung,
Take your time, take your time, dance
it with ease,
Take your time, take your time, slow
if you please.

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Answers to Kay Kysler's College of Musical Knowledge Quiz

(Questions on page 6)

1. Harry James—The Beaumont Ride.
2. Roy Eldridge.
3. Frank Sinatra.
4. Louis Jordan.
5. Claude Thornhill.
6. Boyd Raeburn.
7. (a) Heaven.
(b) Night.
(c) Sun.
8. Al Trace.
9. Earl Hines.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT,
CIRCULATION, ETC., REQUIRED BY THE ACTS OF
CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933
OF Song Hits Magazine, published monthly at Dunellen,
N. J., for the year 1946.**

State of New York ss.
County of New York ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Lyle K. Engel, who, having been duly sworn according to law, deposes and says that he is the Publisher of the publication "Song Hits Magazine" and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Lyle K. Engel, 65-65 Booth Street, Forest Hills, N. Y.; Editor, Joseph C. Martin, 51 Clark Street, Paterson, New Jersey; Managing Editor, Lyle K. Engel, 65-65 Booth Street, Forest Hills, N. Y.; Business Manager, William J. Brett, 646-6508 Street, Brooklyn, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Song Lyrics, Inc., 1 East 42nd St., New York 17, N. Y.; Lyle K. Engel, 65-65 Booth Street, Forest Hills, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

LYLE K. ENGEL,

Sworn to and subscribed before me this 18th day of September, 1946.

(SEAL)

HELENE BULLOCK,

Notary Public, Queens Co., No. 3870, Reg. No. 490-B-7
Cert. filed in N. Y. Co., No. 1375, Reg. No. 1200-B-7
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THANKS FOR THE MEMORY

(From the Paramount Picture "The Big Broadcast of 1938")

By Leo Robin and Ralph Rainger

Thanks for the memory of sentimental verse,

Nothing in my purse,

And chuckles when the preacher said

"For better or for worse"

How lovely it was!

Thanks for the memory of lingerie with lace, Pils'ner by the case,

And how I jumped the day you trumped my one and only ace.

How lovely it was!

We said goodbye with a highball;

Then I got as "high" as a steeple.

But we were intelligent people,

No tears, no fuss, hurray for us.

So thanks for the memory and strictly entre nous,

Darling, how are you?

And how are all the little dreams that never did come true?

Awf'-ly glad I met you, cheerio and tootie-oo

And thank you so much!

Copyright 1937 by Paramount Music Corp.

DINGBAT, THE SINGING CAT

By Ted Mossman and Al Hoffman

Dingbat, the singing cat,

He was so cute but he sang flat,

All night he'd meow and meow,

Till the break of day.

Each night beneath the moon,

The cat would croon so out of tune,

But still he'd meow and meow

In a merry way.

The people screamed because he meowed,

They couldn't sleep, he sang so loud,

Then someone hit him with a great

big shoe,

Right in the middle of his "I love you!"

Dingbat, the singing cat,

He disappeared and that was that,

And now folks can sleep, sleep and sleep,

Till the break of day.

Copyright 1946 by Martin Music, Inc.

HIT TUNES FROM MOTION PICTURES

■ IS YOU IS, OR IS YOU AIN'T MA' BABY

(From the Universal Production "Follow the Boys")

By Billy Austin and Louis Jordan
Is you is, or is you ain't ma' baby,
The way you're acting lately makes
me doubt,
You're still my baby, baby,
Seems my flame in your heart's done
gone out.
A woman is a creature that has al-
ways been strange,
Just when you're sure of one you find
she's gone and made a change,
Is you is, or is you ain't ma' baby.
Maybe baby's found somebody new,
Or is ma' baby still ma' baby true?
Copyright 1943 by Leeds Music Corp.

■ IT COULD HAPPEN TO YOU

(From the Paramount Picture
"And the Angels Sing")

Words by Johnny Burke and Music by Jimmy Van
Heusen
Hide your heart from sight,
Lock your dreams at night,
It could happen to you.
Don't count stars or you might
stumble,
Someone drops a sigh and down you
tumble,
Keep an eye on Spring,
Run when church bells ring,
It could happen to you.
All I did was wonder how your arms
would be,
And it happened to me!
Copyright 1944 by Famous Music Corp.

■ I WANT A GIRL (Just Like the Girl That Married Dear Old Dad)

(From the Columbia Production "The Jolson Story")

By Harry Von Tilzer and William Dillon
I want a girl, just like the girl that
married dear old dad.
She was a pearl and the only girl
that Daddy ever had.
A good old fashioned girl with heart
so true,
One who loves nobody else but you.
I want a girl just like the girl that
married dear old dad.
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Von Tilzer Music Pub. Co.

■ I'M MAKING BELIEVE

(From the 20th Century-Fox Production
"Sweet And Low-Down")

By James V. Monaco and Mack Gordon
I'm making believe that you're in my
arms,
Tho' I know you're so far away
Making believe I'm talking to you,
Wish you could hear what I say.
And here in the gloom of my lonely
room
We're dancing like we used to do.
Making believe is just another way of
dreaming,
So 'til my dreams come true,
I'll whisper good-night, turn out the
light,
And kiss my pillow, making believe
it's you.
Copyright 1944 by Triangle Music Corp.

■ FOLLOW THE BAND

(From the 20th Century-Fox Production
"If I'm Lucky")

By Eddie DeLange and Josef Myrow

Up on your feet, follow the beat, fol-
low the band.
Come on the run, follow the fun,
follow the band.
You oughta know where a band is
playin'; that's where to go.
They'll be hip hoorayin', ev'ryone
come, follow the drum, follow the
band.

Let's get the gang started, we'll get
light hearted

At the park chartered after the parade.
There'll be some hot dog-in', there'll
be leap frog-in',

Kids with eyes agogin' drinkin' pink
lemonade.

Get with the step (hup hup di hep).
Loosen up, you're stiff as starch,
Fall into line and march (harch!).

Follow your feet, follow the beat,
follow the band.

Come on the run, follow the fun,
follow the band.

You can't go wrong all you joy par-
takers,
Marching along with the music
makers.

Hey you 'n' you, follow it thru, follow
the band.

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angle Music Corp.

■ YOU'LL NEVER KNOW

(From the Twentieth Century-Fox Picture
"Hello Frisco Hello")

By Mack Gordon and Harry Warren

You'll never know just how much I
miss you,
You'll never know just how much I
care.

And if I tried, I still couldn't hide my
love for you,
You ought to know, for haven't I told
you so

A million or more times?
You went away and my heart went
with you,

I speak your name in my ev'ry
prayer.

If there is some other way to prove
that I love you,
I swear I don't know how,
You'll never know if you don't know
now.

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■ COME WITH ME MY HONEY

(The Song of Calypso Joe)

(From the Columbia Production

"Meet Miss Bobby Socks")

By Mack David, Joan Whitney and Alex Kramer
The bach'lor population of Trinidad,
Say the situation is very bad,
Something is happening to make the
girly swoon,
Ev'ry time they hear this tune:

Chorus:
Come with me my honey,
There's a moo-oo-oo-oo-on aglow,
Come with me my honey.
Come with Calypso Joe, pretty little
bunny,
I will lo-o-o-ove you so,
Come with me my honey, my honey
bunny,
That's the song of Calypso Joe.

Copyright 1944 by Santy-Joy, Inc.

The two good-looking young people above are Beverly Tyler and Robert Walker, both of whom grace the Metro-Goldwyn-Mayer lot these days. Beverly, incidentally, will have a major part in the film version of A. J. Cronin's "The Green Years." Her latest is "My Brother Who Talked to Horses" with handsome young Peter Lawford.

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INVITATION TO THE BLUES
YOU WAS RIGHT, BABY
STUFF LIKE THAT THERE
THE PATTY CAKE MAN
I CAN'T SEE FOR LOOKIN'
WHAT MORE CAN A WOMAN DO?
AIN'T GOIN' NO PLACE
SAYS MY HEART
SOMEONE'S IN THE KITCHEN WITH
DINAH
G.I. JIVE
DON'T YOU KNOW I CARE?



POPULAR MUSIC FOLIO
SURPRISE PARTY
THE FRIM FRAM SAUCE
JOSE GONZALES
THERE! I'VE SAID IT AGAIN
ARE YOU LIVIN' OLD MAN?
LIVIN', LAUGHIN', LOVIN'
SALT WATER COWBOY
I DIDN'T THINK YOU CARED
JUST TO MAKE A LONG STORY
SHORT
LOVE KEEPS LOOKIN' IN MY
WINDOW
A RED KISS ON A BLUE LETTER
I'VE KEPT EVERYTHING THE
SAME FOR YOU

FILL IN COUPON
and
MAIL TODAY

LATEST POPULAR MUSIC FOLIO

STARS IN YOUR EYES
AS LONG AS I LIVE
I'LL BE YOURS
REMEMBER WHEN
I HEARD YOU CRIED LAST NIGHT
CAN'T GET OUT OF THIS MOOD
BREATHLESS
LET HIM GO, LET HIM TARRY
I GET THE NECK OF THE CHICKEN
I WANNA GO BACK TO WEST
VIRGINIA
LOAFIN'
IN A FRIENDLY LITTLE HARBOR



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SWEETHEARTS OR STRANGERS
ROSALITA
WORRIED MIND
BORN TO LOSE
TAKE ME BACK TO TULSA
ROLL ALONG KENTUCKY MOON
IT MAKES NO DIFFERENCE NOW
NIGHT TRAIN TO MEMPHIS
LIVE AND LET LIVE
WHEN THE CACTUS IS IN BLOOM
THE PICTURE ON THE WALL
PEACH PICKING TIME DOWN IN
GEORGIA



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mon" and Brahms' "Lullaby and
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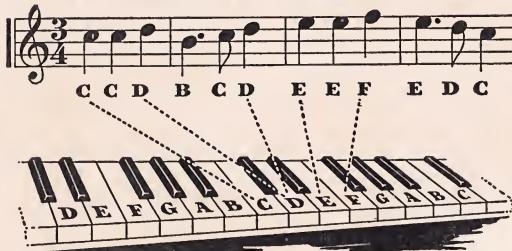
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